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ABSTRACT

The document describes the development of objectives and presents objectives formulated by music educators, lay individuals, and the National Assessment of Educational Progress (NAEP) staff in 1973. Objectives from the first music assessment were reappraised, reviewed, and revised to include greater breadth of application, greater emphasis on the affective domain, greater variety of music styles, and the use of music training background to provide context. Recommendations concerning assessment content and administration included that objectives be based on aurally presented materials and administered by persons who have had music training. Depth of coverage should also be increased with age level. The objectives are presented in five categories, which focus on the students' involvement in performing, creating, and responding to music. Category I measures how the student values music as an important realm of human experience, including responsiveness: acquaintance with music from various nations, cultures, periods, and ethnic groups: importance of music personally: and ability to make and support aesthetic judgments. Category II focuses on the ability to perform, while Category III measures the ability to create musical expression. Category IV measures the ability to identify the elements and expressive controls of music, such as rhythm, pitch, tone, and musical terms. Category V focuses on the ability to identify and classify music historically and culturally. (CK)

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MUSIC OBJECTIVES

Second Assessment

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CHAPTER 1

DEVELOPMENT OF OBJECTIVES FOR THE SECOND MUSIC ASSESSMENT

From August 1972 to January 1973, many people involved in music education at the university, secondary and primary levels met with lay individuals and National Assessment of Educational Progress (NAEP) staff to formulate the objectives for the second assessment of music. Names of these individuals are listed in Appendix A.

The developmental process began with a reappraisal of the objectives from the first music assessment and continued through a series of critical reviews and revisions. The final result was a refocusing of the objectives. During the developmental process, panelists expressed several concerns. One was whether the objectives should focus on the typical student who does not elect to take music following elementary school or on the student who receives additional training in music following elementary school. The objectives developmental panel was concerned that the number of students who are exposed to formal music education in the schools may have declined over the years because music education is an elective in the junior and senior high schools. Often, formal music education classes are simply not available in junior and senior high. Therefore, the panel wanted the objectives for the second assessment to be broad enough to apply to all students, regardless of their degree of exposure to music education. Consequently, a much greater emphasis in the new objectives was on the affective domain. The panel suggested that data be gathered on the music training background of each respondent in order to provide a context for analyzing and interpreting the achievement levels of students. So while many of the same concepts measured in the first music assessment would be represented in the objectives of the second assessment, these concepts would be amplified, refined and represented by more diverse exercises.

Another concern of those involved in developing the new music objectives was that a greater variety of music styles be represented. Consequently, the second assessment included more non-Western music than the first assessment.

After the development of the new objectives, the regional presidents of Music Educators National Conference (MENC) were each requested to identify 5 to 10 people who were especially knowledgeable in music education for students aged 9, 13 and 17. This group was asked to review the new objectives and to assess the relative importance of each objective for each age level.

Exercise Development

While recognizing the limitations of an assessment of NAEP's scope, music educators made several recommendations concerning assessment content and administration. The exercises should be based on aurally presented materials wherever possible; and ideally, the exercises should be administered by persons who have had music training.

The National Assessment staff set requirements on the number of minutes of exercises to be developed, the exercise formats and the levels of difficulty to be covered. The music educators set requirements on the behaviors to be measured (the objectives) and the music content to be covered. All were concerned that respondents at each age level should respond, if possible, to *each* of the music objectives. To address this concern, music educators set a general requirement for the exercise development process. Exercises would be developed in groups that would measure a single concept (an objective or a portion of an objective) across the 9-, 13- and 17-year-old levels. That is, while exercise content should remain similar across ages, the content should increase in depth of coverage with age, and the responses that are expected should increase in sophistication with age. Exercise format, stimuli, vocabulary, difficulty and timing can vary between ages within a group of exercises, but the concept to be measured should not.

Therefore, within the constraints imposed by the number of minutes available for exercise administration, concepts measured at one age would, whenever possible, be measured at all ages. The actual number of exercises per age per concept would vary. Music educators and National Assessment staff concluded that there would be cases in which no exercises would be developed for a given age-objective combination because there would simply not be enough time for everything.

A final concern was the level of difficulty of the music exercises. The assessment's goal was to cover a range of difficulties. For that reason, 20 to 30% of cognitive exercise minutes at each age should be *easy* (i.e., answerable by 76 to 100% of the students), and 20 to 30% of the exercise minutes should be *difficult* (i.e., answerable by less than 25% of the respondents at an age). The remaining 40 to 60% of the minutes would be of *medium* difficulty.

CHAPTER 2

MUSIC OBJECTIVES

A major difficulty in assessing achievement in music results from the fact that many of the primary goals of music education cannot be easily stated in terms of observable behavior. For instance, one goal of music education is to develop aesthetic sensitivity within each student; another is to help students develop their musical abilities during the elementary and secondary school years. These are important goals for performers and nonperformers alike, regardless of the extent to which a student is thought to be talented. But evidence that these goals have been achieved is difficult to define and measure and even more difficult to gather. The objectives in this booklet are part of a continuing effort to define goals in music with increasing precision and breadth. They constitute an improvement upon the first National Assessment objectives, and they will undoubtedly be improved upon in future assessments.

The objectives focus on the students' involvement in performing, creating and responding to music. Specifically, a music program should develop a student's ability to express a musical idea in accurate pitch and time. In addition, the music program should help develop the student's capacity to grasp a musical idea in its completeness and detail. Musical experiences should offer opportunities for the student to perceive and to react as a musician does when responding to a musical idea. As a result, students should develop a variety of skills, acquire a body of knowledge, and value music in their lives and in the lives of others.

Therefore, NAEP's music assessments have included opportunities for cognitive, affective and psychomotor responses from the student. Because the objectives identified for music education reflect the fact that performing, creating and responding are processes, it was the intent of those developing the objectives that they be tested from a musical context as a means of measuring if an understanding and knowledge of the art is a part of the musical growth of the individual. Where so important a subject as music is concerned, it is the individual's actions in the pursuit and support of music that lend themselves to measurement.

I. Value Music As an Important Realm of Human Experience

A. Be affectively responsive to music

All Ages Listen to music with attention and enjoyment. Discuss the mood the music creates, or select from a given set of descriptions those that most accurately reflect the mood engendered by the music and identify in musical terms how the mood is established

Give evidence of physical response to music (e g., foot tapping, hand clapping, head nodding, singing along or applauding a performance)

B. Be acquainted with music from different nations, cultures, periods, genres and ethnic groups

All Ages Distinguish among the many kinds of music created, performed and heard throughout the world

Recognize and respect the attitudes of others toward various types of music

Seek out and listen to music of various nations, cultures, periods, genres and ethnic groups

C. Value music in the life of the individual, family and community

All Ages Listen to or perform music for enjoyment rather than because it is required. Spend some leisure time in musical activities

Age 9 Participate in activities where music plays a major role and seek to utilize the full potential of music in all activities (e.g., family, parties, church, club meetings)

Age 13 Seek information about music, musicians and musical activities

Give evidence of an interest in music

Attempt to involve friends and family members with music

Participate in community-performing groups (e.g., church choirs, youth band and orchestra, informal groups)

Attend musical performances

Use the musical resources available through clubs, libraries, community recreation centers and other institutions

Age 17 & Adults Own or borrow recorded and printed music

Seek information about music, musicians and instruments

Organize music-performing, listening and interest groups

Encourage and support (with time, effort or money) musical performances in the home and in the community

Encourage the expansion of public collections of printed and recorded music

Read articles, books and newspaper accounts and reviews concerning music, musicians and musical topics

Seek help in learning about music from teachers, professional musicians and others

Share musical skills and knowledge with others

D. Make and support aesthetic judgments about music

Age 9 Evaluate a musical performance, composition or arrangement

Make judgments and express preferences with respect to music, composers, performers, instruments and styles

Age 13 Make more sophisticated evaluations and judgments than 9-year-olds

Age 17 & Adults Select and defend a position within some aspect of music aesthetics, philosophy or theory

II. Perform Music[1]

To perform music is to make music by using the voice, instruments or other sound sources. The music can be of any degree of complexity or difficulty, from very simple to very involved, and it can be performed before listeners or by oneself

A. Sing (without score)

Age 9 Sing alone and with others in unison and in harmony

Sing with and without instrumental accompaniment

Sing *familiar* songs or given excerpts involving short phrases, repetition and limited range

Sing or chant in harmony by adding a second part to a selection, such as a vocal chant, ostinato, round or descant

Age 13 Perform as at age 9, but with songs containing longer phrases and more complex melodies

Provide harmony to a given melody by singing a part in a suitable vocal range

Age 17 Perform as at age 13, but the performance and the selection should reflect musicianship of a higher level. Singing in harmony should be accomplished by addition of an alto, tenor or bass part to a given melody

B. Play (without score)

Age 9 Select and play a short composition using an instrument of one's choice

Play a simple melody in unison with others

Maintain one part on an instrument in an ensemble

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[1] Due to funding limitations, National Assessment was not able to administer the performance exercises (Objectives II and III) developed for the second music assessment. For the same reason, it was not always possible to have music exercises administered by individuals trained in music. Nevertheless, National Assessment has endeavored to adhere to the high standards embodied in the music objectives.

Age 13 Perform as at age 9, but the piece played may be longer

Demonstrate a greater awareness of appropriate style, intonation and phrasing, and play a part that sounds in harmony to a diatonic melody

Age 17 & Adults Perform as at age 13, but the piece and the performance should reflect a higher level of musicianship. The performance should show greater technical proficiency and appropriate stylistic interpretation

C. Sing or play from a written score

Age 9 Sing or play an instrument alone and with others

Sing or play a selection chosen by student at sight or after a brief period of practice

The selection should be:

1. A simple melody utilizing primarily the pulse note (without subdivisions), short phrases and repetition (e.g., the songs for sight-reading from a third-level song series)

2. A simple rhythmic line utilizing a pulse note and one subdivision

Age 13 Perform as at age 9, the melody employing no more than two subdivisions of the basic pulse. Selection should encompass more diversified music than that used at the age 9 level

Age 17 & Adults Perform as at age 9, but melody may be chromatic

Sing at sight

D. Play or sing a previously prepared piece

Age 9 Sing or play a selection that is familiar to student or a selection that the student has practiced at home

Ages 13, 17 & Adults Sing or play a selection familiar to student or a selection that the student has practiced at home. This selection should allow the respondent to demonstrate his or her highest musical accomplishment

III. Create Music

To create musical expression, one selects, organizes and performs patterns of sound and silence

A. Improvise

Age 9 Improvise a musical composition using sounds to illustrate a musical or a nonmusical idea such as a poem, narrative, photograph, painting or mood

Complete a musical idea by providing an answering phrase

Add a melodic or rhythmic accompaniment while listening to a familiar melody

Age 13 Embellish a melodic line, maintaining the integrity of the melody

Use sound to illustrate a given nonmusical idea as at age 9, but the resulting improvisation should reveal greater insight

Improvise a melody over a given harmonic pattern or a rhythm beneath a given melody

Age 17 & Adults Improvise a harmonic or rhythmic accompaniment to a given melody

Use sounds to illustrate a given musical idea, as at age 13, but the improvisation should be more complex and should reveal greater insight

Improvise a melody over a given harmonic or rhythmic pattern

B. Represent music symbolically

1. Arrange

Age 9 Vary a simple melody by altering the musical material (pitches, tempo, dynamics, meter)

Age 13 Do above, but using standard notation, including dynamics, tempo and phrase markings

Age 17 & Adults Arrange a given musical selection for an instrumental or choral ensemble using standard notation, including indications of phrasing, tempo, dynamics and style

2. Compose

Composition extends from the most simple manipulation of one or two sounds to the most complex organization of sounds such as a professional composer might produce

Age 9 Write a short composition using traditional or nontraditional notation and provide a key to clarify the meaning of the symbols if necessary

Represent symbolically a musical composition to illustrate a nonmusical idea such as a poem, a narrative, a photograph, a painting or a mood

Complete a musical idea using symbolic representation by providing an answering phrase

Age 13 Same as above

Age 17 & Adults Create a music based on the organization of different timbres and sounds from traditional sources (such as orchestra) or from nontraditional sources (such as synthesized or environmental sounds) in a recognizable formal structure

IV. Identify the Elements and Expressive Controls of Music

A. Identify the elements of music

1. Rhythmic organization

Age 9 Identify and illustrate various characteristics of rhythmic organization while hearing a piece of music (e.g., playing on a percussion instrument, clapping or singing neutral syllables)

Demonstrate understanding of the following rhythmic components:

1. On-going pulse

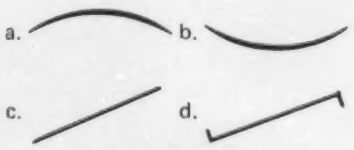
2. Predominant rhythmic pattern

3. Metrical groupings in twos, threes, or combination thereof

2. Pitch organization

Age 9 Identify and demonstrate an understanding of the various aspects of pitch organizations

Select the most appropriate graphic representation – e.g., from such representations as:



Identify various pitches through aural examples:

1. Same or different

2. Higher or lower

3. Conjunct (stepwise) or disjunct (skipping)

Identify simple melodic intervals when heard in context of a melody by singing the appropriate numbers or syllables

Age 13 Identify more complex, melodic and harmonic organization

Select from given examples of standard and nonstandard notation the example that most accurately represents the music played

Distinguish between aural examples of homophony and polyphony

Age 17 & Adults Perform as above, but demonstrate more complex melodic and harmonic organization

3. Tone quality

Age 9 Identify individual instrumental timbres and instrumental groupings of the orchestra (e.g., strings, woodwinds, brasswinds and percussion)

Distinguish among the standard performance media (e.g., band, orchestra, chorus)

Age 13 Identify Western and non-Western instruments from aural examples

Identify traditional voice classifications

Identify electronic sound sources

Identify various ensembles such as the string quartet, woodwind quintet, male chorus, stage band, choir

Age 17 & Adults Identify a greater variety of Western and non-Western instrumental and vocal sound sources heard separately and in ensembles

B. Identify the relationships of elements in a given composition

Age 9 Recognize and describe the ways in which structure and form are achieved in music

Identify sources of unity and variety

Identify and label simple binary and ternary forms (e.g., AB and ABA)

Age 13 Use more complex compositions

Identify larger forms (e.g., fugue, theme and variations, and sonata-allegro)

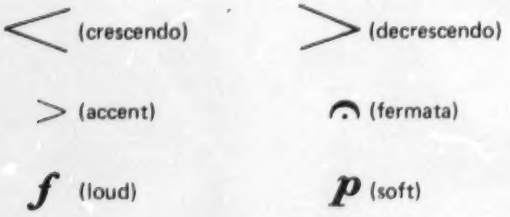
Age 17 & Adults Utilize more complex music

C. Demonstrate an understanding of a variety of musical terms, expression markings and conducting gestures in a musical context

Age 9 Select technical and nontechnical terms and expressions

that best describe music that is heard (e.g., tempo, dynamics, texture)

Select musical signs or symbols appropriate to describe musical passages heard. For example:



Age 13 Use traditional technical terms and expressions

Indicate the meaning of standard conducting gestures from visual representations

Age 17 & Adults Given a composition, describe accurately and completely what is heard, using technical as well as nontechnical language

Upon hearing a brief recorded selection, identify and draw a diagram of the appropriate basic conductors' patterns

V. Identify and Classify Music Historically and Culturally

A. Identify and describe the features that characterize a variety of folk, ethnic, popular and art music

Age 9 Given an aural example of folk, ethnic, popular or art music, identify the cultural, geographical or historical source in very broad categories

Age 13 Given an aural example of folk, ethnic, popular or art music, identify the cultural, geographical or historical source and describe the musical and stylistic features that made this identification possible

Age 17 & Adults Perform as above, but reveal greater knowledge and insight

B. Identify and describe the music and musical style of the various stylistic periods in Western civilization (e.g., medieval, renaissance, baroque, classical, romantic). Identify representative composers of each period

Age 9 Recognize and identify representative composers, musicians and musical works of various periods

Age 13 Classify aural examples of music according to period and style

Describe the musical and stylistic characteristics that make this identification possible

Age 17 & Adults Identify the contributions of well-known musicians

C. Cite examples of ways in which man utilizes music in his social and cultural life

Age 9 Identify situations in which music is often used in daily life and indicate possible reasons for that use

Age 13 Cite examples of man's use of music to coordinate physical activities and indicate why it is useful

Age 17 & Adults Cite instances in which attempts have been made to use music to promote political and nationalistic aims

APPENDIX A

PARTICIPANTS IN DEVELOPMENT OF MUSIC OBJECTIVES FOR THE SECOND ASSESSMENT

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